



The R. A. M. Club Magazine.

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Arthur Sullivan.

BY THE EDITOR.

The composer of the "Golden Legend," the "In Memoriam" Overture, "The Mikado," "The Rose of Persia" and many other works which have established themselves in public favour, was so distinguished a son of the Royal Academy of Music, and filled in his day so large a place in popular estimation, that considerable interest will be taken in a biography recently published by Messrs. James Nisbet & Co.—"Sir Arthur Sullivan," by B. W. Findon. The book has, in one particular, raised an unfortunate controversy, but setting this on one side, it constitutes a very attractive picture of the career of him who, nearly four years ago was taken from us, and laid to rest in the great Metropolitan Cathedral. Mr. Findon does not go into minute details concerning Sullivan's daily life or give extracts from his correspondence. His

aim has been rather, as he says, "to place in the hands of the reader a succinct and clear narrative of his life so far as it affected his art." The following sketch is compressed from his pages, and to them our readers are referred for fuller information.

Sullivan was born on May 13th, 1842, his father Thomas Sullivan, being a clarinettist at the Surrey Theatre. Irish on his father's side, the boy had in his veins some Italian blood, his mother being descended from a family of the name of Righi. Thomas Sullivan became bandmaster at the Military College at Sandhurst, and owing to this circumstance Arthur's earliest years were passed in a musical environment, many hours being spent by him in the band-room. "With extraordinary facility he mastered the rudimentary principles of the various instruments, many of which he learned to play, and at eight years of age he had a practical knowledge of military music."

Being possessed of a very sweet voice, Arthur Sullivan became, at twelve years of age, a chorister at the Chapel Royal, St. James's, under the Rev. Thomas Helmore, whom he assisted, while still a chorister, in his "Hymnal Noted" by harmonising a large number of tunes. Mr. Findon gives an instance of the boy's extraordinary precocity. He had been singing in Sir Frederick Ouseley's "The Martyrdom of St. Polycarp," at Oxford, and returned full of enthusiasm for the work in general and the march in particular. In order that the band might perform it, in spite of the fact that the cantata was not published, Arthur sat down and wrote out the whole march from memory for full military band—a remarkable feat for a choir boy of 13!

He had been at the Chapel Royal but a couple of years when the Mendelssohn Scholarship competition took place in 1856. The examination was held in June, and young Sullivan having reached the necessary age by a few weeks, it was decided that he should "try his luck." As is well known, the final choice lay between him and Joseph Barnby, respectively the youngest and the oldest of the seventeen competitors. As the result of a final examination Sullivan was declared the victor, and so became the first Mendelssohn Scholar. He was sent to the Royal Academy of Music for a couple of years, where he had for masters, Sterndale Bennett, Arthur O'Leary and John Goss. Speaking of this time he says, "I remember how we would wait for Sterndale Bennett until the message would come for us to go up to his house in Russell Place; and then, although he was weary from teaching all day, he would give us some interesting lessons, telling us his experience of intercourse with various great composers. His wife was a most charming woman and when I was there late she invariably made me stay to supper with him. I must say I enjoyed these evenings immensely. There was something very interesting and fascinating about Bennett's personality."

On leaving the Academy he proceeded to Leipzig, where he found himself, it is needless to say, in an atmosphere which quickly broadened his sympathies and widened his experience. After two years and a half of hard but successful work he prepared to return to England. His last term at the Conservatorium was occupied with the music to "The Tempest," which was performed in Leipzig in April, 1861, and it was this work, revised and elaborated, which, produced at the Crystal Palace a year later, showed that a new star had arisen in the musical firmament. The enthusiasm was great, but one cannot live on enthusiasm, and in order to make an income he had recourse to writing music, especially songs, of a lighter *genre*, "gladly accepting what the publishers offered him so long as he could get the things published." For six Shakespearian songs he got five guineas apiece from Messrs. Metzler & Co. When we are told that one of these was "Orpheus with his Lute," it is evident that this was one of the occasions on which the publishers had a lucky day. However, their good fortune was not without its brighter aspect for the composer, since, owing to the increasing sale of his vocal pieces, he was soon in a position to arrange for the publication of his works on the more profitable basis of the royalty system.

His income was augmented by the post of Organist at St. Michael's, Chester Square, and later at St. Peter's, Cranley Gardens, while he also acted as Organist at Covent Garden Opera House, where doubtless he acquired a practical knowledge of the stage which proved of the greatest possible value to him in after life.

His cantata, "Kenilworth," was produced at the Birmingham Festival in 1864, and two years later his "Irish" Symphony was brought out at the Crystal Palace. The "In Memoriam" Overture took its origin in a pathetic way. He had undertaken to write something for the Norwich Festival of 1866, but about a month before the Festival he told his father that he could think of nothing which satisfied him and that he would have to abandon the idea. "No, my boy" said his father, "something is sure to occur to put new vigour and fresh thoughts into you. Don't give it up." Three days after, his father died suddenly in the night, and overburdened with grief the son poured out his feelings through the medium of his art.

"The Prodigal Son" was produced at the Three Choirs Festival, at Worcester in 1869, with much success. Regarding the number, then looked upon as somewhat daring, "Let us eat and drink," Sullivan invented the phrase which runs through the whole chorus; thirteen years afterwards when in Egypt he found the Dervishes using exactly the same combination of notes. The success of this Oratorio led to a commission being offered to him to write for the Birmingham Festival of 1873. This resulted in

"The Light of the World." Certain defects in this oratorio have militated against its general acceptance, and Sullivan himself expressed his intention of condensing and revising it, but he died without carrying the proposal into effect. "The Martyr of Antioch" was written also for a Provincial Festival, that at Leeds in 1880. For Leeds also, was composed that beautiful and popular Cantata, "The Golden Legend" in 1886, its success being immediate and, as far as one can see, permanent. It is of interest to read that "The Golden Legend" was performed at Berlin in 1887, under the composer's direction. The circumstances proved to be very unfortunate, the acme of drawbacks being found in the principal soprano, who was a light soubrette from the opera. For some reason or other she could not manage to sing one note properly at the actual performance, and altogether it was lamentable. However, Sullivan determined not to be overcome, and managing to secure Madame Albani he gave a second performance the next Saturday, when the entire work created quite a different impression.

The fame of Sullivan is however inseparably linked with the long series of light operas which were produced, mainly at the Savoy Theatre, for so many years. His "Cox and Box" produced at the Adelphi in 1867 was the herald of subsequent success, while "Trial by Jury" and "The Sorcerer" were further steps on the road that he was to tread. It was however "H.M.S. Pinafore" which proved to be the turning point. Produced at the Opera Comique (now pulled down) in 1878, it was at first by no means a success and the management thought seriously of withdrawing it; but an orchestral selection played at the Covent Garden Promenade Concerts took the public fancy so much that finally the opera ran for 700 nights. Its successor was "The Pirates of Penzance" (1880) which was followed by "Patience" (1881). The present Savoy Theatre was specially built for the Gilbert and Sullivan operas, and "Patience" was transferred thither from the Opera Comique. At the new house were produced in the succeeding years, "Iolanthe" (1882), "Princess Ida" (1884), "The Mikado" (1885), "Ruddigore" (1887), "The Yeomen of the Guard" (1888), "The Gondoliers" (1889), "Haddon Hall" (1892), "Utopia" (1893), "The Chieftain" (1894), "The Grand Duke" (1896), "The Beauty Stone" (1898), and "The Rose of Persia" (1899). At the time of his death Sullivan was planning a new opera, but with the exception of two numbers and some sketches had done nothing towards composing it; but it was felt that the work should not be allowed to lapse, so Mr. Edward German was desired to take up the threads, and to weave into the fabric the fragments that Sir Arthur Sullivan had left.

During the long connection with the Savoy Theatre, the partners, Gilbert, Sullivan & D'Oyly Carte, had each gained wealth. The

last named however felt ambitious and energetic enough to launch out into a new scheme—nothing less than the establishment of English National Opera. The Royal English Opera House was erected in Cambridge Circus, and in it in due course was produced "Ivanhoe" a grand romantic opera by Sullivan. Through a variety of causes the enterprise failed. "Ivanhoe" ran for about a hundred nights and then the management having no repertory had to shut the house, which was eventually sold in order to become a "Palace of Varieties."

Sullivan was never a robust man, and for many years he suffered from an incurable malady which at times occasioned him the keenest agony, and at no time left him free from pain. In 1900 he went to Switzerland, and caught cold there which was followed by bronchitis. Returning home, he exposed himself on 29th October to a piercing wind in order to witness the home-coming of the City Imperial Volunteers. The bronchitis reappeared and affected his heart. On 22nd November, St. Cecilia's Day, Arthur Sullivan passed away. It was felt to be suitable that his remains should rest in St. Paul's Cathedral, and there on 27th November he was interred. The coffin was first carried to the Chapel Royal where 46 years before, he had sung as a chorister. Here the first part of the Burial Service was sung, the music including his anthems "Yea, though I walk through the valley of the shadow of death" (from "The Light of the World") and "Wreaths for our graves the Lord hath given." At the St. Paul's service, the members of the Savoy Opera Company sang his chorus, "Brother, thou art gone before us." It was a singularly touching incident in a most affecting service.

The time has not yet come to assign Arthur Sullivan his exact position in the musical hierarchy, and we shall not be presumptuous enough to enter upon an analysis or appreciation of his works, especially as that has been already done so excellently by Sir A. C. Mackenzie in his Lectures on Sullivan at the Royal Institution. It has frequently been made a reproach against him that he forsook "serious" music for comic opera. No doubt that is true to a large extent, but the pecuniary rewards of the former are not overwhelming in their abundance for any of us, and it is surely more just to judge a man by what he did than by what he might have done. In "serious" music, Sullivan has given us much that is beautiful and enjoyable, but it is doubtful whether after all his talents did not find their best channel when they were diverted into the Savoy stream. His operas, tuneful and slight in texture as they may be, compared with let us say "The Meistersinger," were full of appropriate expression and characteristic humour, and invariably bore the impress of the artist's hand. Indeed he put as much care and thought into a Savoy opera as he would have done into a symphony, taking infinite pains to get

the right musical illustrations of the words he set. His music is remarkable for its healthiness and attractiveness; whether it also possesses the elements of durability time alone can tell. His Savoy operas brought to him a large fortune and no doubt he appreciated to the full the comfort and ease which affluence brings in its train, yet probably he valued no less his faculty of reaching the popular ear, and the opportunities thereby afforded him of gradually improving the public taste. When we remember how numerous opera companies have sung his works throughout the length and breadth of the Empire to audiences numbering in the aggregate many hundreds of thousands, there is not one among us but would be proud were he but able to boast of a similar record. Serious music we musicians know and love; but we may recognize that lighter music has also its legitimate place in the economy of the art.

Club Doings.

LADIES' NIGHT.

The Ladies' Night on the 15th June, 1904, was very well attended, though not so numerously as the one that was held at the corresponding time the year before when the farewell appearance of Monsieur Sauret excited so much interest. However, there were 85 present, a number sufficient to give a good aspect to the Concert Room, though it would have been better had there been more gentlemen. The President received the guests on their arrival.

The first part of the programme was musical, Mr. E. Howard Jones opening the proceedings with some pianoforte solos by Brahms, "Intermezzo" Op. 118, No. 6, "Intermezzo" Op. 119, No. 19, and "Capriccio" Op. 76, No. 5, which were received with much appreciation, while his rendering of Chopin's "Ballade" in F gave no less satisfaction. Miss Thérèse Grabowsky gained applause for her singing of "Repose-toi" by Bemberg and a group of Songs "Childhood Scenes" by A. Randegger, jun., while Mr. Gale Gardner's performance of Tosti's song-cycle "Plenilunio" made a very favourable impression. Lighter fare was provided by Mr. Charles Wreford, whose humorous recitations "The Cornish Jury" and "Some short Stories" created very hearty laughter, as well as a demand "for more." Mr. Chris Hilton gave some sleight-of-hand performances and the company dispersed about 10.45.

THE ANNUAL DINNER.

It had been decided to hold the Dinner this year at Pagani's Restaurant in Great Portland Street. The experiment proved a success as far as the excellence of the repast was concerned but the capacity of the room was rather severely taxed owing to the fact that the numbers present proved to be in excess of what had been usual of late years. The actual number of diners was 88, it being satisfactory to notice that the attendance of the fair sex showed an increase to the extent of more than 100 per cent. over last year.

The President, Mr. Edward German, received the guests as they arrived, and of course took the chair at the banquet. The toast list was as usual a short one. After the loyal toasts had been duly honoured, the Chairman obtained permission of the ladies for the gentlemen to indulge in the fragrant weed and as soon as the soothing influence had begun to assert itself, proposed the toast of "The R.A.M. Club" which was honoured with much enthusiasm. We are glad to be able to give the gist of Mr. German's excellent speech, which contributed in no slight degree to the success of the evening. He said:—

"As you are aware, the Club was founded in the year 1889, its objects being *social* rather than musical. It was designed to provide means whereby students, on leaving the Academy might not only be able to keep up *old* friendships, but to form *new* ones, and thereby remain in close touch with the Institution. A most worthy object surely! To my mind it is one of the saddest thoughts possible that the friendships we make when younger should somehow gradually *dissolve* as we get older; yet it would seem that the relentless hand of Time and Fate ordains that, to a certain extent, this must be so. It is to make it as *little* so as possible that this Club exists. Now, have we taken full advantage of it? Have we accorded it that support which the object deserves? I know, of course there are various causes which prevent members attending as frequently as they would desire. Many members reside a considerable distance from London: others may have a sudden inrush of work which it is impossible for them to leave. Speaking personally, the latter has often been my experience in the past. However, the Social Meetings, Suppers, and Annual Dinners have gone on in spite of it all, and by these means many good friends have been brought together, who otherwise might have drifted asunder.

"With the idea of further uniting those who are unable to come to our meetings, the Club Magazine was started. Herein we have reported, and *well* reported, the doings of the Club, and all noteworthy events connected with the Academy.

"Ladies and Gentlemen we have indeed been well catered for! I hope we *appreciate* being well catered for! Really in these days there is so much done *for* us that it would almost seem as though we ourselves have nothing to do but sit in our arm-chairs and read what is sent to us—or at most sign our names—just sign our names—that is all, whether it be to secure a copy of the "Encyclopædia Britannica" or whether to secure a seat at our next Club Dinner—nothing to do but sign our names. and there's an end of it! Of course there is the subsequent little matter of *payment*, but even this I am persuaded is only inflicted to make our happiness complete!

"The finances of the Club are, I am happy to say, quite sound. We have already £500 invested, and further we present annually to our Alma Mater a prize of £10 10s. to be competed for by present students. You must not imagine, however, that our funds are so swollen that there would be the least danger ahead in making them still larger. On the contrary, if there were only a nice substantial *surplus*, how many are the graceful things we might do! Two most desirable objects occur to me at once. Firstly, would it not be very pleasant if we could make a donation to *The Students' Aid Fund*? Secondly, could we not further show our loyalty and attachment to the Academy by contributing, however modestly, to *The Building Fund*!

"I have, personally, the greatest possible reverence for all that is old, and rich in history—as the Academy most assuredly is. And as for its associations—well, to me, they are absolutely sacred. The associations of the Academy! What pictures of the past they conjure up! What happy days, with our Orchestral practices, Choral rehearsals, Fortnightly Meetings, and a host of other good things! What a beautiful enthusiasm we all had; there was no world for us outside the four walls of the Academy! and, once more speaking personally—I don't think there is a single square inch in our old Concert Room but has some pleasant memory or association for me. Still, I suppose we must move, and keep abreast of the times, even in the matter of Architecture.

"In speaking of the Royal Academy and of its associations I should be remiss indeed if I did not recall the ever-widening influence of the eminent Professors I see around me to-night, and remind you of the lustre reflected on their honoured names by the successes of so many of their pupils. Thousands of students have passed through their hands, and the memories they must have of their pupilage days cannot I am sure be other than admiration for their Professors.

"My year's presidency of the Club has been a great pleasure to me, and one that I shall ever look back upon with feelings of real and genuine pride—yet, forgive me if I make one seeming qualification of that statement, though really it is *not* a qualification—it is more a suggestion:—Enjoyable as our social gatherings have been, it would I submit, contribute still more largely to the common benefit if there could be perhaps a little more show of *enthusiasm*—not so much of the *Andante*—but a little more of the *Allegro*, even the *Scherzo* if you like! I would not for the world say that we are too *respectable*!—no, I wouldn't say that! but you will gather my general meaning from what I *have* said, and will not I know take me too seriously in this little digression—I am only *quite* serious when I speak of the splendid, the magnificent *object* that lies at the root of our Club:—*The maintaining of old friendships, and the forming of new ones.*

"This, then ladies and gentlemen, is the simple homely thought I would offer you to-night, at the close of another presidential year:—Long may the Club thrive, linking Past with Present, Present with Future. Long may we cherish the memory of those—our professors and friends, by whom we have been guided and influenced in the direction of high ideals—the memory too of those with whom we have been associated in studentship—Fellow students who, in fulfilling the promise of youth, have shed an added glory around the Institution that nourished them.

"Ladies and gentlemen I give you: "Success to our Social Union. Success to the R.A.M. Club."

"The Royal Academy of Music" was proposed in a brief speech by one of the Directors of the institution, Mr. Ernest Mathews, the response of course being made by the Principal whose reference to the restoration of health of Mr. Renaut elicited warm applause, that gentleman bowing his acknowledgements. The health of "The Chairman" was given by Mr. Walter Macfarren and replied to by Mr. German. The final toast of "The Ladies" was undertaken by Mr. Stewart Macpherson, Mr. John Thomas returning thanks. The toast list was diversified with a couple of humorous pianoforte

sketches from Mr. Griffith Humphreys, entitled "The Blighted Ballad" and "The Ticket Office."

The evening was without doubt one of the most successful in the history of the Club, which must be ascribed largely to the geniality of the Chairman.

Mems. about Members.

Dr. Cowen's Cantata "St. John's Eve" was performed at Bermondsey on the 5th May, under the composer's direction.

Mr. W. W. Starmer is organist of St. Mark's Church, Broadwater Down, Tunbridge Wells. By his exertions a stained-glass window has been placed in the Church, in memory of one of his predecessors, N. E. Irons.

At the Musical Association on the 10th May, Dr. W. H. Cummings read a paper entitled "The Mutilation of a Masterpiece," the greater portion of which was devoted to a "performing" edition of "The Messiah" perpetrated by the late Dr. Chrysander.

Mr. Reginald Steggall's Dramatic Prelude, "Oreithyia," was performed for the second time at the Winter Gardens Symphony Concerts, Bournemouth, on April 28th.

In connection with the Church Orchestral Society, a new setting of the Communion Service, composed by Dr. G. F. Huntley, the hon. conductor of the Society, was sung at St. John's Church, Wilton Road, S.W., on May 6th.

Miss Agnes Zimmermann, with Mr. von Zur Muelhen gave a pianoforte and song recital in Bechstein Hall on the 26th May.

The Alma Mater Choir sang at the Philharmonic Concert on the 2nd June, in Brahms' Rhapsody.

Mr. Arthur Newstead gave a pianoforte recital in St. James's Hall on 31st May.

At the Philharmonic Concert on the 16th June, Dr. Cowen's "Indian Rhapsody" was given, being the first performance by the Society.

The Alma Mater Choir, under the conductorship of Mr. H. R. Evers, gave the last concert of their series at Bechstein Hall on 19th June.

Mr. Walter Macfarren presided at the 166th Anniversary Festival of the Royal Society of Musicians at the Hotel Metropole on the 25th June, and in proposing the toast of "The Society" asked for increased support in order that it might extend its beneficent operations. Mr. H. R. Evers proposed the health of the "Honorary Officers" and Dr. Cummings proposed "The Chairman."

Interviewed by a representative of the *Daily Chronicle*, Mr. John Thomas commented on the wonderful increase of recent years in the popularity of the harp as an instrument for use in the home. "The harp," he said, "is a far more sympathetic instrument than the pianoforte, and in playing it you can give greater effect to your own feelings. Anyone can play the pianoforte, thanks to its simple construction, but in a harp you have to bring, not only your hands, but your feet into use, as the pedals have to be worked for modulations. There are cheap harps and dear ones, as there are cheap pianofortes and expensive ones. The best harps, in my opinion, are those made by Erard in London, and in these no fewer than 2,000 pieces of steel are required for the mechanism."

Mr. Thomas's Annual Harp Concert took place on the 29th June at St. James's Hall. He has given no less than 42 consecutive annual Concerts in London.

Dr. G. J. Bennett has written "The Choirboy's Elements of Music" which is published as No. 64 in Novello's series of Primers.

A portrait of Miss Miriam Timothy was given in "The Illustrated Mail" on the 21st May, together with an interview.

Mr. Henry J. Wood has started a new Orchestral Society with the object of training players in orchestral work.

Mr. Edward German's "Rhapsody on March Themes" was performed for the first time in London by the Philharmonic Society on the 30th June. It was written for the Norwich Festival of 1902.

"The Musical Herald" for June contained an interview with Mr. Francesco Berger, accompanied by his portrait.

Sir A. C. Mackenzie's "Britannia" Overture was performed at the Gloucester Festival.

A Scena and Love Duet from the Dramatic Cantata "Werther's Shadow" by Mr. A. Randegger, jun., was given at the Bechstein Hall on the 29th June for the first time in public.

Mr. Wallace Shakespeare gave a concert at the Brinsmead Hall on the 13th July, when he made his debut as a concert giver.

Mr. B. Albert has been elected an Associate of the Philharmonic Society.

Five out of the seven Directors of the Philharmonic Society belong to the R.A.M. Club; they are Mr. Francesco Berger, Dr. W. H. Cummings, Mr. Edward German, Mr. Randegger, and Mr. William Shakespeare.

At the Promenade Concert on the 9th August, Mr. Stewart Macpherson's Violin Concerto (alla Fantasia) was played by Mr. Spencer Dyke.

Mr. Henry J. Wood has joined the Directors' board of the Queen's Hall Orchestra.

Dr. Cowen's "Four Old English Dances" were played at the Promenade Concert on the 16th August.

An article on "Bar-Lines" by Dr. W. H. Cummings appeared in "The Musical Times" for September.

Mr. Edward German has undertaken to compose a new work for the Norwich Festival of 1905.

According to a recent speech of Mr. Randegger, he considers that England has now reason to be more than satisfied with our native composers. In the old days, he remarks, "the composer was rarely a well-educated man; now he is properly educated, is probably a University man, and holds a good social position."

Mr. Herbert Withers has joined the Kruse Quartet as 'cellist in place of Mr. Percy Such.

"The Butterfly's Ball" by Dr. Cowen was performed on the 17th September at the Queen's Hall.

The Cardiff Musical Festival brought forth two works by Club Members. One was Mr. Edward German's "Welsh Rhapsody" which is founded on several old Welsh Airs, and the other was a setting by Dr. F. H. Cowen of Cowper's immortal ballad "John Gilpin." Both works were received with every token of favour.

Arrangements have been concluded by which Sir Alexander Mackenzie will conduct a second tour in Canada; this time several towns

will be visited which it was necessary to leave out on the previous tour.

A "novelty" at the Gloucester Festival was an Orchestral Fantasia "Scenes from the Ballet," by Mr. W. H. Reed, which received favourable notices.

Dr. Cowen's two pieces for a small orchestra "Childhood" and "Girlhood" were performed for the first time in London at the Promenade Concert on the 3rd September.

Mr. F. W. Renaut has, we are happy to say, recovered from his long and tiresome illness which kept him so much away from his duties at the Academy.

The Sunday Evening Concerts directed by Mr. Edward O'Brien still continue their prosperous career.

Mr. Lionel Bingham contributed to the September number of "The Orchestral Times" a review of the past season entitled "A Season of Sensation."

The pupils of Mr. J. Edward Hambleton gave an Invitation Concert at the London Music School on the 18th July.

A portrait of Miss Isabel Jay (Mrs. Cavendish) appeared in "The Sketch" on the 25th May.

Miss Ekless and Miss Mabel Lidbetter gave a pupils' Concert at Southampton on the 25th May.

On the 8th June Miss Winifred Robinson gave a Chamber Concert at the Bechstein Hall.

Miss Bessie Grant has been appointed Contralto Soloist at Highbury Quadrant Congregational Church.

The Orchestral Services at Brixton Church under the direction of Mr. Douglas Redman began on the 2nd October. The Oratorio Services will begin on the 6th November.

Miss May Dawson won the Prize of £21 offered in connection with the recent Musical Loan Exhibition for a Cycle of Three Songs.

We understand that Dr. H. W. Richards, who has been very seriously ill, is somewhat better. All will wish him a speedy and permanent restoration to health.

Mr. Allen Gill is as busy as ever with the numerous societies he conducts. Their name is Legion.

The new Cantata "The Witch's Daughter" by Sir Alexander Mackenzie was successfully produced at the Leeds Festival on the 5th October. The work was well spoken of in the newspapers.

Mr. Stewart Macpherson gave a Concert at the Steinway Hall on the 1st July when the programme consisted entirely of compositions by his pupils. His Violin Concerto is to be played by Mr. Spencer Dyke at Bournemouth on the 15th December.

There will be a series of six lectures at the Academy during the present term on "Listening to Music" by Mr. Stewart Macpherson. The lectures upon "The Orchestra" delivered by him last term at the Royal Normal College were illustrated by Academy students.

Organ Recitals.

Dr. G. J. Bennett at Lincoln Cathedral, on the 23rd May, and at Mansfield Road Congregational Church, Nottingham, on 22nd Sept.

Mr. Sydney H. Lovett at All Saints', Harrow Weald, on 29th May, and at Christ Church, Newgate Street, E.C., on the 18th June.

Mr. W. H. Thomas at St. George's, Tufnell Park, on the 18th May.

New Music.

Carse, A. von Ahn, Three miniatures for the pianoforte :—

1. Humoresque. 2. Love Song. 3. Scherzetto.

Cowen, Frederic H., "John Gilpin," Ballad for chorus and orchestra.

German, Edward, Welsh Rhapsody for full orchestra.

Hawley, Stanley, Poems for recitation :—

1. "The Necklace of Tears." 2. "The Black Heart."
3. "The Wooing of the Mist."

Mackenzie, Alexander C., "The Witch's Daughter" (op. 66), A Cantata for soprano and baritone soli, chorus and orchestra.

Maunder, J. H., A simple setting of the Office of Holy Communion in F. A Harvest Hymn of Praise.

Oke, Hubert G., Three pieces for Children for the pianoforte :—

1. "Dolly's Lullaby." 2. "A Rainy Day."
3. "Swing Song."

Reed, W. H., "A la Campagne" for violin and pianoforte.

"Chanson Serieuse" for violin and pianoforte.

"Mazurka Brillante" for violin and pianoforte.

Steggall, Charles, "Praised be the Lord," Anthem for Harvest.

All the above are published by Messrs. Novello & Co.

Ekless, Emily, "Si oiseau j'étais" (A. Henselt), arranged for 8 hands. Published by Hofmeister, Leipzig.

Marriages.

Mr. Welton Hickin to Miss Elizabeth G. Poole on the 22nd June.

Mr. Ashley R. Hart to Miss Hilda Wilson on the 16th July.

Mr. J. Percy Baker to Miss Annie Devereux on the 25th August.

Presentations.

The pupils of Mr. Frank Arnold at the Royal Academy of Music have presented him with a handsome silver cigarette case, in token of their regard. The present was sent to him in an unostentatious manner, with just a little slip bearing the words,

"To Mr. Arnold, from his grateful Academy pupils."

An illuminated and framed address on vellum, accompanied by a gift of books, has been presented to Mr. Arthur O'Leary. The address read as follows :—

"To Arthur O'Leary, Esq., F.R.A.M.

Upon the occasion of your retirement from the position of Professor of the Royal Academy of Music, a few of your old pupils join in asking you to accept a small token of the gratitude with which they remember your skill, kindness and assiduity as a teacher, and of their lasting esteem and affection for yourself."

(Here follow the names of those who contributed.)

On the occasion of the Jubilee of his arrival in London, Mr. Alberto Randegger has been presented with a congratulatory address signed by all the Professors at the Royal Academy and the Royal College of Music. The terms of the address are as follows :—

DEAR CAVALIERE RANDEGGER,

A number of your friends consider it meet to mark the completion of your fiftieth year of active musical life in England by some demonstration of personal regard and esteem.

Apart from your widely-acknowledged powers as an exceptionally successful professor of singing, you are prominently distinguished in many other branches of the art on whose behalf you have laboured in a truly cosmopolitan and liberal spirit in our country during the greater portion of a long and busy life.

Your gifts as a Conductor and Composer are equally well known, and the rare combination of talent which you have so conspicuously exhibited has at all times been at the service not only of the musicians but of the music of your adopted country.

It is thought that this most fitting moment to acknowledge a gratitude which it has always been felt should not be permitted to pass without offering some record of thanks to a Master and friend.

As the signatories in accordance with your own desire are restricted to members of the Royal Academy of Music and the Royal College of Music they represent a very small proportion of those who would have liked to join in this address, but you will find all branches of your profession included.

We offer you our warm congratulations on your Musical Jubilee in Great Britain, and in the hope that you may long be spared to add to the benefits which you have already conferred on lovers of music we subscribe ourselves your affectionate friends and well-wishers—

(The signatures follow).

Obituary.

We regret to announce the death of Mr. Freeman Dovaston following on an operation for the removal of a cancerous growth. Mr. Dovaston had been in bad health for some time.

The sympathy of the members of this Club will be extended to Mr. Stephen Kemp in the bereavement he has sustained in the loss of his wife.

Lady Thompson, once known at the Academy as Kate Loder, died on the 30th August, at the age of 79. She has not long survived her husband, the late Sir Henry Thompson, Bart., the distinguished surgeon.

Our Alma Mater.

The Orchestral Concert took place in Queen's Hall, on Friday the 24th June, before a very large audience. A Concert Overture in G minor, by Mr. B. J. Dale (Sir Michael Costa Scholar), was placed at the beginning of the programme. Miss Irene Scharrer gave the Allegro, Scherzando, and Presto from Saint-Saëns' Concerto in G minor. Miss Mary Burgess played Liszt's Pianoforte Concerto in A, and Mr. Victor Booth, another pianist, played Saint-Saëns' Fantasia, "Africa." Miss Caroline Hatchard (Campbell Clarke Scholar) sang the Recit. and Air, "Non Paventar," from Mozart's "Die Zauberflöte." Miss Mildred Jones, a contralto, rendered Rossi's "Ah! rendimi quel cori"

Miss Aileen Hodgson sang Max Bruch's "Ave Maria," and Mr. Ben Calvert gave two songs from "The Meistersinger." Miss Ivy St. Aubyn Angove (Wessely Exhibitioner) gave a performance of Wieniawski's Concerto in F sharp minor (No. 1.)

The Chamber Concert was given at Queen's Hall, on Thursday the 21st July. The ensemble class under Professor Willy Hess gave two movements from Gade's octet in F; and Miss Ivy L. St. Aubyn Angove and Messrs. E. Rowsby Woof, James T. Lockyer, and B. Walton O'Donnell were heard in the lento and finale of Dvorák's quartet in F; Miss Gladys Clark played Saint-Saëns' "Introduction and Rondo Capriccioso" for violin; Miss Violet Garton played John Thomas' "Autumn" for the harp; Miss Gwladys Roberts sang Saint Saëns' "La Cloche"; Mr. Marcus Thomson performed Schubert's "An die Leyer"; and Mr. Philip Simmons was heard in two MS. songs by a student, Mr. Archibald Tester. Other performances were given by Miss Hilda Peppercorn, who played Chopin's B flat minor scherzo; Miss Edith Coish, who sang a song by Linley; Miss Norah Gray and Mr. James T. Lockyer, who were heard in a sonata for violin and viola by Leclair; Miss Aileen Hodgson and Mr. Lindsey Squire who sang a duet from *Carmen*; and Misses Irene Scharrer and Myra Hess, who played Weber's "Invitation à la Valse," arranged for two pianofortes by F. Corder.

The Annual Distribution of Prizes to Students of the Royal Academy of Music took place on Friday the 22nd July, at Queen's Hall, the presentations being made by Madame Melba. The proceedings began with performances by the students, the first consisting of two canons for female voices (written for the occasion), which were sung by a selected choir, accompanied by seven harpists, and conducted by the composer (Mr. F. Corder). Weber's "Invitation à la Valse" (arranged for two pianofortes by Mr. Corder) came next, the pianists being Miss Irene Scharrer and Miss Myra Hess. A sonata in C major for two violins and figured bass (J. S. Bach) concluded the musical programme. It was played by 60 violin students, with organ accompaniment by Mr. B. J. Dale.

Sir ALEXANDER MACKENZIE said the past year had not been prolific of any very important incidents or exciting occurrences. There was not much more than a simple and plain record of work done, with, he felt sure, advantage to the students and credit to their professors. The losses by death which they had to deplore included Mr. Edmund Macrory, K.C.; Mr. A. P. Vivian, and Mr. Thomas Colton. Of the nine new names added to their list of professors seven were our own countrymen. After a long and dangerous illness Dr. Richards would resume his seat at the organ in October, and they were pleased to welcome back, after a prolonged absence, their well-tried and able secretary. Referring to Mr. Alberto Randegger's musical jubilee in this country, he said that Mr. Randegger had given the Academy of his best during the past 36 years. In one respect this was a record year for the students, there being 60 more medals awarded than on any previous occasion. This was mainly accounted for by the agreeable fact that, in all the lower divisions of the many branches taught, the standard had been reached more easily. He then mentioned some of the principal prizes, and continuing, said that, apart from the fact that one of the most valuable pianoforte scholarships was again to be

renewed by Mr. Daniel Mayer, to whom they owed the well-known Erard Scholarship, he had an entirely new one to announce. Its conditions were, briefly, that the holders should have some connexion by birth with natives or inhabitants of the Isle of Man, and that it was open to any branch of music. It would be called the Baume (Manx) Scholarship. Madame Melba had just intimated that she would give a prize (for the next five successive years), bearing her name, for the encouragement of singing in the English language, and she had chosen the English ballad as the medium best fitted to carry out her suggestion. It would be competed for some time next year, and would be open to both contralto and soprano singers. In fact, the handsome prize was divided into two prizes of £25 each. One of the most notable events of the musical year, in his opinion, was the first concert given under the auspices of the Palmer Trust Fund in St. James' Hall in May last. The governing purpose of that fund was to provide the younger native composers with an opportunity of having their works publicly performed, and this privilege was, irrespective of the schools, within reach of all worthy of a hearing. Quite a number of their talented students figured favourably in the first programme. The very liberality of the gift, and the thoughtfulness of this new device to assist young musicians, prompted him to point out that in these days much, indeed everything, was done for the student while he was a student. There were scholarships, prizes, exhibitions, public appearances—chances for many which they, of the earlier days, not so long ago either, dreamed about and struggled for. But much of this care for his welfare seemed to cease with his studentship. Perhaps the time had now come when some of this good will and foresight might be made to flow into broader and wider channels, might very suitably be directed to some of the many national anomalies, deficiencies, and shortcomings which obtained with regard to our music and musicians, and which were still to be remedied before these excellent intentions towards native art could produce the results that they were evidently designed to bring about. Money alone would not do it. Sympathy, interest, broader, and, perhaps, fairer views, more outlet and room, private and public employment of our own people, and better protection of brain work would be of real service. These were not problems which the music schools could, or ought, to be expected to solve. Their solutions lay much deeper down than they could dig. The duties of the schools—and he ventured to think that they were being fairly well discharged—pointed in other directions. But it was ill-marching, as Omar Khayyâm had it, "to the sound of a distant drum," and it might do no harm if that encouraging instrument were a trifle more audible to the young recruits. However, success would surely come to them if they worked for it and deserved it. Meanwhile, let them appreciate the uncommonly full measure of assistance which was now afforded in the earlier stages of their career.

After the distribution of the numerous memorial and other prizes, Mr. THRELFALL moved a vote of thanks to Madame Melba, which was carried with acclamation.

Madame MELBA, in a brief reply, said that to all who were interested in the musical art, and to all who had the welfare of our race at heart, it must be a matter of great joy that the love of music and a

just discernment of the true from the false were undoubtedly making rapid growth among the British public. To this golden result the Royal Academy of Music had contributed, and was contributing, in no mean degree.

The proceedings concluded with the National Anthem.

Academy Letter.

An address of congratulation, signed by his colleagues at the R.A.M. and R.C.M., was presented to Mr. Alberto Randegger in July last, on the completion of his fiftieth year of active musical life in England. This interesting matter is further referred to on page 12.

Our esteemed Secretary, Mr. F. W. Renaut, is, happily, restored to health again, and has been able to resume his arduous duties this term.

Unfortunately, Dr. H. W. Richards is, at present, prevented from returning to his professional work here. It is gratifying, however, to know that his progress towards a complete recovery is steadily maintained; it is hoped that he will be with us again ere long.

Herr Louis Zimmermann, the concertmeister and solo violinist of the Amsterdam Orchestra, has been appointed professor of the Violin in the place of Mr. Willy Hess, who has resigned.

Mr. Albert E. Matt has been appointed professor of the Trombone in succession to the late Mr. Thomas Colton, whose sad death took place in June last.

The Angelina Goetz Library is now opened, and the following extract from the Trust Deed may well be quoted as being of interest to every student of music. "All members of the Corporate Body and Students in the Academy and any other person who has the special permission of either of the Donors, the Principal, Curator, or the Secretary of the Academy shall have access to the said Library and liberty to refer to and peruse the musical works therein."

An excellent Catalogue (folio, 224 pages) has been prepared by Mr. Rosenkranz. It is divided into two parts, the first containing a list of the volumes in numerical order, and the second a list of the works in classified order. In Part 2, Mr. Rosenkranz has added, when known, the date of composition, of first performance, and publication of each work. An Appendix is also added consisting of an "Alphabetical Table of the names of the composers with short Biographical Notes, a general summary of their compositions, writings, and their bibliography," and Mr. Joseph Bennett has contributed a sympathetic Preface.

The Orchestral Concert took place at Queen's Hall on Friday evening, June 24th, the programme including a Concert Overture in G minor (MS.) by B. J. Dale (Sir Michael Costa Scholar).

The Chamber Concert was given (at the same hall) on Thursday afternoon, July 21st.

Performances by members of the Operatic and Dramatic Class took place on Saturday, July 16th.

On Friday, July 22nd, the Prize Distribution was held at Queen's Hall, when Madame Melba kindly presented the awards. During his

speech the Principal announced that the lady had decided to give two prizes (of twenty-five pounds each) for the encouragement of singing in the English language. The Prizes were to bear her name and were to be offered for the next five successive years. They would be open both to contralto and soprano singers.

A Scholarship has been founded, to be known as the Baume (Manx) Scholarship. The conditions are that the holders shall have some connection by birth with natives or inhabitants of the Isle of Man, and it is open in any branch of Music.

The first competition has resulted in the election of George Samuel Robinson, a violinist.

The first award of the Anne E. Lloyd Exhibition (for Vocalists) was made in July, Ethel M. Lister being the recipient.

The Charles Rube Prize (for excellence in String Quartet playing), the first competition for which took place in May last, was awarded to Ivy L. St. Aubyn Angove, E. Rowsby Woof, James Lockyer and B. Walton O'Donnell. Mr. Rube will give another prize next year in some other department to be selected anon.

The final examination for the Erard Centenary Pianoforte Scholarship took place on Wednesday, September 21st, the adjudicators being Messrs. Mark Hambourg, A. Rosenthal and the Principal. The result was a tie between the two candidates Irene Scharrer and Sydney Rosenbloom. Instead of dividing the Scholarship Mr. Daniel Meyer generously decided to give two, each tenable for two years.

The following Scholarships, &c., have also been competed for and awarded as follows:—Sterndale Bennett Scholarship, Norman Mayhew. Parepa-Rosa Scholarship, Ethel Gladys Booth. Goring Thomas Scholarship, Hubert C. Bath. John Thomas (Welsh) Scholarship, Percy Hughes. Sainton-Dolby Scholarship, Ethel Marguerite Pound. Wessely Exhibition, Thomas Morgan. Walter Macfarren Medals, Winifred Christie and Hubert C. V. Gascoigne. Charles Lucas Prize, Arnold E. T. Bax. Parepa-Rosa Prize, Ida Kahn. Heathcote Long Prize, Hubert C. V. Gascoigne. James Tubbs & Son's Prize, Ivy L. St. Aubyn Angove. Messrs. Hill & Sons' Prize, E. Rowsby Woof. Dove Prize, Paul W. Corder. Charlotte Walters Prizes, M. E. Carmel Goldsmid and Alberta Kavanagh. Gilbert R. Betjemann Gold Medal, Ida Kahn. Ridley Prentice Memorial Prize, Eleanor C. Rudall. Julia Leney Prize, Montagu C. Butler. Frederick Westlake Memorial Prize, E. Gladys Law. Medals of the Society for the Encouragement of the Fine Arts, Ethel M. Lister and Ivy L. St. Aubyn Angove. Hannah Mayer Fitzroy Prize, Herbert J. Boden.

The Mence Smith Scholarship (for male vocalists) will be competed for in January next. Full particulars may be had of Mr. F. W. Renaut.

W.H.

Personal.

The Hon. Treasurer, Mr. H. R. Evers, has intimated his inability to retain the office which he has filled since 1891 with so much energy and enthusiasm for the Club. The best thanks of the Members are due to him for the services which he has rendered during so many years.

Mr. Walter Macfarren has been elected Hon. Treasurer in his place.

Subscriptions.

Subscriptions are due in advance on 1st November, and Members and Associates are courteously desired to forward the amount due, together with any arrears, at their earliest convenience.

The Committee would take this opportunity of appealing to the kind consideration of Members; by prompt payment of their Subscriptions, they would save themselves trouble and obviate the present heavy expense to the Club in printing and postage.

Remittances can be sent to the Secretary—

Mr. J. PERCY BAKER,
5, Avenue Villas,
Tooting-Graveney, S.W.

Special attention is drawn to the above change of address.

Future Fixtures.

SOCIAL MEETING and Annual General Meeting, Saturday, 29th October, 1904, at 8 p.m.

Supper, Saturday, 12th November, 1904, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 10th December, 1904, at 8 p.m. (This date is liable to alteration.)

Supper, Saturday, 21st January, 1905, at 8 p.m.

SOCIAL MEETING, Saturday, 4th February, 1905, at 8 p.m.

Supper, Saturday, 18th February, 1905, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 4th March, 1905, at 8 p.m.

Supper, Saturday, 20th May, 1905, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 17th June, 1905, at 8 p.m.

ANNUAL DINNER, Wednesday, 19th July, 1905, at 7.30 p.m.

The above Meetings are liable to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day.

Notices.

1.—“The R.A.M. Club Magazine” will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, 5, Avenue Villas, Tooting Graveney, S.W.

By order of the Committee.